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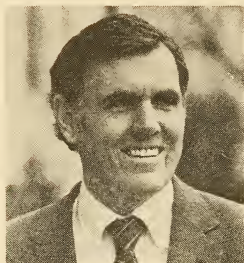
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Passport



Public Art



Boston is a fortunate city; with its diversity of people, its rich heritage and its tradition of public art. I would like to encourage Bostonians and visitors alike, to use this "Passport" as a guide to learn those things that our public art can teach. The many statues, perhaps more than any other visible feature of our city, can tell us about the values of the people who commissioned them and the artists who created them. The lessons of the monuments, plaques, paintings and other examples of public art are the lessons of people's ideals that tell of the courage, patriotism, and wisdom of those who came before us.

Boston's most valuable assets today are still her people: those who live here and the thousands who annually visit. With these thoughts in mind I invite you to enjoy our city's artistic tributes to her people: past and present.

Raymond L. Flynn
Mayor of Boston

This *Passport to Public Art* was prepared by the Boston Art Commission. Established in 1890, the nation's first municipal art commission has five commissioners who are appointed by the Mayor and nominated by the Boston Society of Architects, the Copley Society, the Museum of Fine Arts, the Boston Public Library, and the Massachusetts Institute of Technology.

Boston has a great legacy in its public art work, and one of the Commission's mandates has always been to preserve and protect the monuments, paintings, statues, fountains and memorials in the city's custody. Working closely with the Parks and Recreation Department, the Art Commission is responsible for the many works of art in Boston's public parks and open space. More than a hundred years of pollution have shifted the focus of the Commission's role from maintenance to preservation. As we become aware of the damage pollutants can wreak on bronze and the threat of graffiti and other acts of vandalism to granite and marble, we must use new technologies to save older art works and to protect new pieces.

The *Passport* was the inspiration of the Commission's late chairman, Marvin E. Goody, who believed that the time had come to draw attention to Boston's public art. We dedicate this *Passport* to the memory of his enthusiasm and dedication.

Boston Art Commission
William B. Osgood, Chairman
Carol A. Bratley
Thurston Munson
Stephen D. Paine
Donald S. Stull

Passport to Public Art

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The Boston Common and Public Garden



The Brewer Fountain ①

Location: Boston Common, at corner of Temple and Tremont Streets. Nearest T Stop: Park Street.



Date: 1867. Material: Bronze & Granite. Artist: Paul Lienard (1849–1900).

Like many other sightseers at the Paris Exposition of 1867, Mr. Gardner Brewer of Boston purchased a souvenir; his was just a little harder to carry home. The Brewer Fountain is one of at least two bronze castings made of an original that took Paris by storm at the Exhibition of 1855. Iron copies went to Lyons and Bordeaux. Mr. Brewer's version stood for years on the Common across from his Beacon Street home.

In the 1870s, he donated it to the city and it was moved to its present location. Because plumbing problems plagued the fountain for more than one hundred years, Boston observers often poked fun at it (William Dean Howells called attention to its “four seasons of severe drought”). Finally, in the early 1970s, the city repaired the fountain's water system while re-bronzing its figures and redesigning the site. After a century of spurts and dribbles, the fountain finally flows.

The mythological figures resting at the base of the fountain represent Neptune, Amphitrite, Acis and Galatea: water deities. Other emblems of the sea—an anchor, a hawser, an oar and a rudder—carry the aquatic motif further. The Brewer Fountain, like many other works of the Victorian era, emulated the style and symbolism of Renaissance sculpture.



This dramatic night photo shows a fountain identical to the Brewer in Geneva, Switzerland.

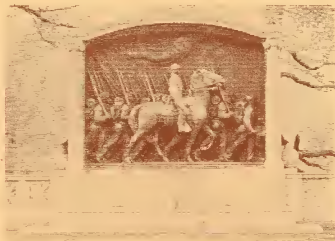
Memorial To Colonel Robert Gould Shaw & The 54th Massachusetts Regiment ②

*Location: Boston Common, near corner of Beacon and Park Streets.
Nearest T Stop: Park Street.*

A Union Army regiment—led by white officers, made up of black volunteers—was the source of inspiration for Augustus Saint-Gaudens' elegant Civil War monument. The Massachusetts regiment's valiant assault on South Carolina's Fort Wagner also inspired James Russell Lowell, an eminent 19th Century poet, essayist and diplomat, to write a moving tribute to those who died in action... "where death for noble ends makes dying sweet." This poem is inscribed beneath the bas relief. (The Shaw Memorial itself inspired another famous poem by another famous Lowell: Robert Lowell's powerful and bitter work, "For the Union Dead.")

The side of the monument facing Beacon Street depicts the young Bostonian colonel right in the midst of his regiment—a visual image echoing the sentiment of the inscription on the Common side of the granite

frame. In his tribute to "White Officers and Black Rank & File," Charles W. Eliot, an educator and editor of the period, praises each race separately *and* together. Today's visitors to the monument may find some of Eliot's prose melodramatic and patronizing, but in the post-Civil War era, his attention to black soldiers as well as white was still unusual enough to warrant dramatic language and imagery.

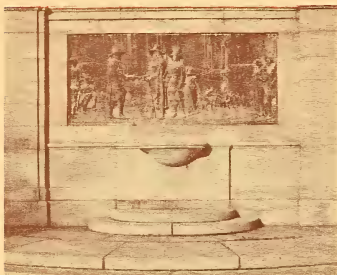


Date: 1897. Material: Bronze bas relief, Tennessee marble and granite frame and terrace. Artist: Augustus Saint-Gaudens (1848–1907); Irish-born American sculptor. Granite frame and terrace designed by Charles Follen McKim.



The Founder's Memorial ③

Location: Boston Common at juncture of Beacon and Spruce Streets. Nearest T Stop: Park Street.



Date: 1930. Material: Bronze bas relief, granite frame. Artists: Bas relief—John F. Paramino; Structure designed by Charles A. Coolidge.

September 17th, 1930, was the 300th anniversary of the founding of Boston. To commemorate the event, the city commissioned a monument to remind us that, in William Bradford's words, "Out of Smalle Beginnings Greater Things Have Been Produced..."

One of the primary reasons John Winthrop and his followers settled at Shawmut—the Indian name for Boston—was the availability of fresh water.

The monument is placed near the site of an ancient spring that bubbled at the foot of Beacon Hill. William Blackstone, a bookish recluse and the first white settler, lived near where Beacon and Spruce Streets now converge. In the bas relief, Blackstone extends a welcome to Winthrop and his party, newly arrived from Charlestown (seen in the distance across the Charles River). Winthrop, who became the first Governor of the Massachusetts Bay Colony, is accompanied by John Wilson, first minister of Boston's first church, and Ann Pollard, the first white woman to set foot on Boston soil. The bas relief also includes, at the far left, the group of friendly Indians who escorted Blackstone to the meeting, the ship *Arbella* with sails partly furled, and a female figure symbolizing the Motherhood of Boston, protected by a Puritan soldier.

Inscriptions on the back or verso side of the monument include words spoken aboard the *Arbella* by Winthrop in 1630, and a 1930 dedication by Boston Mayor James Michael Curley.

"...The Eies of All People Are Uppon Us..."

Soldiers and Sailors Monument (4)

Location: Boston Common, Flagstaff Hill (be prepared for a bit of a climb). Nearest T Stop: Park Street.



Date: 1877. Material: Bronze and granite statues, granite base. Artist: Martin Milmore (1844–1883).

Martin Milmore's Civil War monuments in and around Boston set the style for a country

On September 17, 1877, more than 25,000 Civil War veterans marched in the procession at the dedication of the monument, over a route six miles long. Peter Nolan of Post 75, Grand Army of the Republic, marched the entire route on crutches, having lost a leg at the second battle of Bull Run.

determined to make visible tribute to the casualties of its most bitter war.

In earlier years, painters and sculptors had concentrated on the glorious valiancy of generals and admirals to produce large-scale battle scenes filled with 'romantic visions of a generation of heroes'. Milmore's work evoked the courage and persistence of anonymous foot soldiers and sailors. Figures of History, Peace and—surmounting everything—the Genius of America mingle with the rank-and-file, elevating even the most ordinary military man into the realm of valor.

Four bas reliefs depict *Departure for the War*, *The Sanitary Commission*, *The Navy*, and *Return from the War*. The inscription on the monument was written by Charles W. Eliot, whose words are also found on the *Shaw/54th Regiment Memorial* (#2 in this Passport). Eliot was the President of Harvard University.

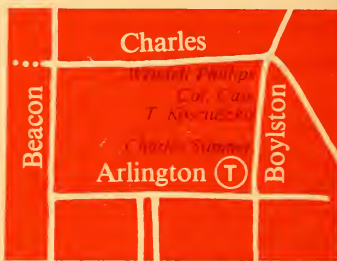
Tadeusz Andrezej Bonawentura Kosciuszko Statue ⑤

Location: Public Garden (Boylston Street). Nearest T Stop: Arlington.



Date: 1927. Material: Bronze statue, granite pedestal. Artist: Mrs. Henry Hudson Kitson (nee Theo Alice Ruggles) (1876–1932).

The Polish national hero, Kosciuszko, admired the Declaration of Independence and the aims of the American Revolution so intensely that he became



Three important figures associated with another war are located a few steps from this statue.

a member of the Continental Army under George Washington's command in 1776. Although he never participated in military action in the Boston area, local Polish organizations sponsored a competition for a memorial during the 150th anniversary year of his joining the Continental Army. The winning entry was this dashing portrayal by Theo Ruggles Kitson of the young soldier as he might have appeared during his service under General Washington.

The sculptor was born in Brookline. She studied with, and married, the sculptor Henry Hudson Kitson (see *Robert Burns Statue*, #16) and also studied in Paris. She designed more than fifty public monuments, exhibited her work internationally, and was the first woman to receive an award from the Paris Salon.

Three Small Fountains Public Garden ⑥

Nearest T Stop: Arlington.

Triton Babies

Date: 1922. Material: Bronze.

Artist: Anna Coleman Ladd (1878–1939).



Boy and Bird

Date: 1934, recast 1977. Material: Bronze. Artist: Bashka Paeff (1893–1979).



Small Child

Material: Bronze. Artist: Mary E. Moore (1881–1967).

In addition to sharing the theme of childhood each of these three small fountains was the work of a woman living in the Boston area and two of them were gifts to the City by local women.

Small Child was presented to Boston by Mrs. Alfred Tozzer of Cambridge while the *Triton Babies* was brought from the Panama Pacific Exhibit in the early 1920s by Mrs. Boylston Beal. This sculpture was originally located across from Mrs. Beal's Beacon Street home; in 1924 it moved to its present location, making way for the George Robert White Memorial (#9).

Sculptor Bashka Paeff probably expressed best the sentiments of artists and donors when in 1934 she wrote in a letter to the Boston Parks Commissioner: "I do feel these fountains would be a memorable delight to the little children as well as a pleasure to the grown-ups."

George Washington Statue ⑦

*Location: Public Garden at Commonwealth Avenue entrance.
Nearest T Stop: Arlington.*



Date: 1859–1869. Material: Bronze statue, granite pedestal. Artist: Thomas Ball (1819–1911).

Looking as if he's about to canter down Commonwealth Avenue, George Washington has dominated the west side of

"I hold the maxim no less applicable to publick than to private affairs, that honesty is always the best policy."

Washington's farewell address to the people of the United States

the Public Garden for more than one hundred years.

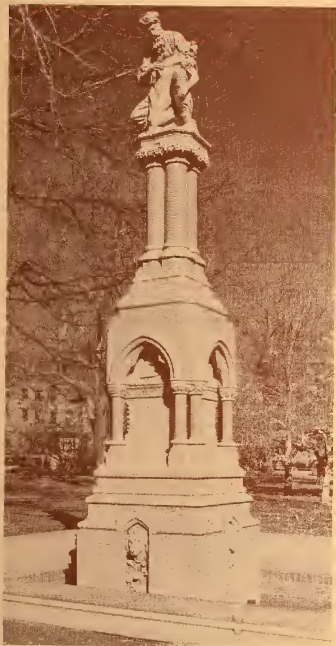
Thomas Ball, a Charlestown sculptor whose father was a house and sign painter, studied drawing, engraving and miniature painting here before moving to Florence, Italy, in 1854. His first commissioned work (two bas reliefs on the Benjamin Franklin Statue at Old City Hall, #17) was successful enough to lead Boston citizenry to hold an eight day fund raiser at the Music Hall in 1859, so that Ball could begin work on the Washington statue. \$10,000 was collected. After working for ten years on the statue, Ball received \$10,000 more from city funds and \$22,000 from public subscription.

Ironically, George Washington has to be re-armed periodically by the Boston Art Commission. Vandals have repeatedly damaged the statue's original bronze sword, so The Father of Our Country now sports a two piece fiberglass rapier.

The Ether Monument ⑧

Location: Public Garden near Commonwealth Avenue entrance. Nearest T Stop: Arlington.

Date: 1867. Material: Granite and red marble. Artist: John Quincy Adams Ward (1830-1910).



In October, 1846, Gilbert Abbott went to Massachusetts General Hospital to seek relief from a tumor on his neck. Dr. William G. Morton, a dentist

who had discovered the uses of ether as a painkiller, assisted Dr. J.C. Warren in performing an operation on Abbott—the first operation ever performed under what became known as the Ether Dome. And the rest is history.

Or not quite. Dr. Morton was in the throes of a painful dispute with Dr. Charles T. Jackson about who really deserved credit for the discovery of anaesthesia. When the time came to carve the inscriptions on the *Ether Monument*, sculptor John Q.A. Ward tactfully decided to omit *both* doctors' names and create a monument only to the discovery itself. Oliver Wendell Holmes wittily observed at the time that the fountain 'was a memorial to ether—or either.'

The monument itself is a beautiful representative piece of high Victoriana. Arches, niches, columns, inscriptions and bas reliefs rise up over lion-head spouts; atop the memorial, a figure of the Good Samaritan comforts a youth in pain. The sculptor, a well-known New York artist, was a friend of Augustus Saint-Gaudens and the teacher of Daniel Chester French—both of whose works are represented elsewhere in the Passport.

George Robert White Memorial ⑨

*Location: Public Garden, corner of
Arlington and Beacon Streets.
Nearest T Stop: Arlington.*



*Date: 1924. Material: Bronze
statue, granite pedestal and basin.
Artist: Daniel Chester French (1850–
1931); Granite base designed by
Henry Bacon.*

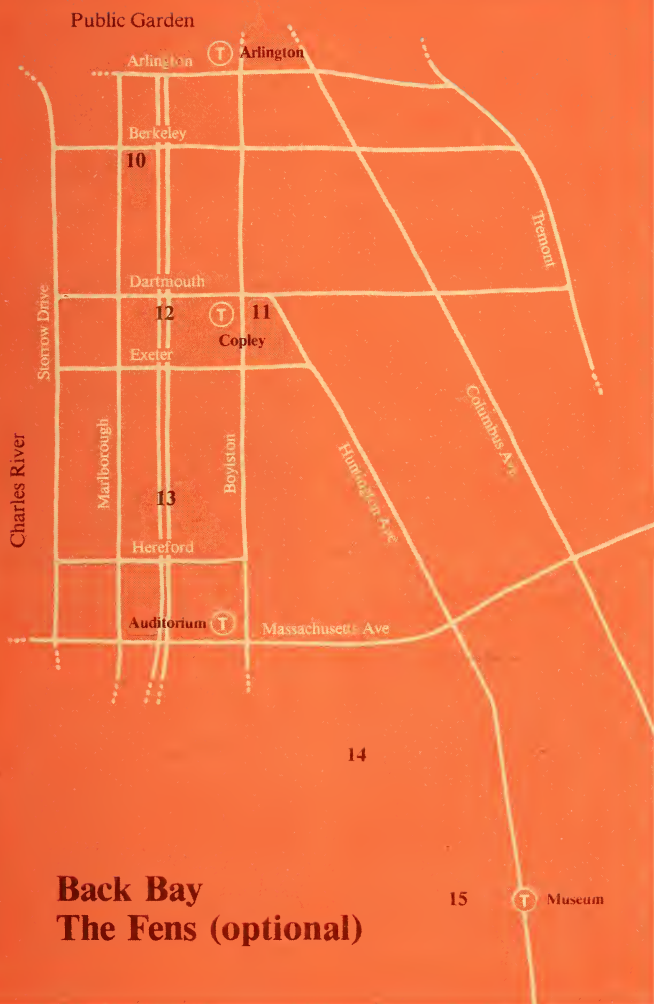
One of Boston's most generous citizens, George Robert White, also left a monument to himself.

White, a businessman whose success in the wholesale drug and chemical industry enabled him to contribute to the public welfare and patronize the arts, left the city property worth \$5 million. Some of his money funded clinics; the portion earmarked for art was, according to his will, to be used only to

create "works of public utility and beauty for the use and enjoyment of the inhabitants of the City of Boston." The White Fund is held in trust and administered by a board of five trustees headed by the Mayor. Out of the total bequest, White set aside \$50,000 for his own memorial, to be placed on the Common or the Public Garden.

The beautiful bronze angel and the fountain's horns of plenty are fitting symbols of White's generosity. The memorial is an elegant example of American beaux arts style, designed by Daniel Chester French (better known for his statue of Abraham Lincoln in the Lincoln Memorial, Washington, D.C., or the Minute-man in Concord, Massachusetts). The White Fund also made possible the construction of the Paul Revere Mall (24) and the World War II Memorial in the Fenway.





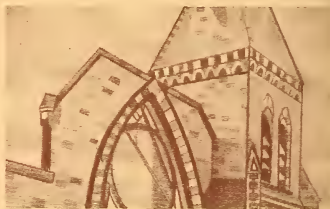
John Winthrop Statue (10)

Location: Marlborough Street near the corner of Berkeley Street, on the grounds of the First & Second Church in Boston. Nearest T Stop: Arlington.

John Winthrop, best known as the first Governor of the Massachusetts Bay Colony, was also one of the founders of the First Church in Boston in 1630. So it is fitting that his statue stands at the entrance of the First & Second Church, even though its original location was in the less-than-holy atmosphere of old Scollay Square.

Scollay Square is gone now, having been demolished to make way for Government Center in a massive urban renewal project in the early 1960's. But in 1904, when the Square was a lively center of entertainment, the city began construction of the East Boston tunnel and asked the Art Commission to find a new home for the statue of John Winthrop. The First Church in Boston offered a small piece of land adjacent to the church grounds, and Winthrop took his rightful place at the entrance to the religious institution he helped found.

In 1968 fire destroyed the church and during the blaze the



First & Second Church in Boston, Unitarian Universalist. Built 1867; burned 1968; restored 1972.



Date: 1880. Material: Bronze statue, granite pedestal. Artist: Richard Saltonstall Greenough (1819-1904).

statue was broken by falling masonry. A short time later a man was apprehended, strolling down the street, carrying John Winthrop's head. The statue was reinstalled on a new pedestal when the church was restored. The grave of John Winthrop can be seen at the King's Chapel Burial Ground (#18) at the juncture of Tremont and School Streets.

Boston Public Library⁽¹¹⁾ Entrance and Courtyard

Location: Copley Square (Boylston Street at corner of Dartmouth Street). Nearest T Stop: Copley.



Old Library Building: Steps, Vestibule and Courtyard

Date: 1895 (building), 1911 (exterior sculpture). Artists: Charles Follen McKim (architect), Bela Pratt, Louis Saint-Gaudens (sculptors).



This 1895 building was the second home of the Boston Public Library (its first location was on Boylston Street where the Colonial Theatre now stands). Charles Follen McKim, partner in the New York architectural firm of McKim, Mead & White, designed what is considered to be one of the finest buildings Boston, or any city, has the honor of calling its own.

Inspired by the Italian Renaissance, the monumental library building was one of the nation's first large scale public institutions. On the front entrance plaza, two heroic female figures by Boston sculptor Bela Pratt personify Art and Science. Augustus Saint-Gaudens was originally commissioned to do the sculptural decorations for the building, but his untimely death left the commission uncompleted, and Bela Pratt took over the job. Saint-Gaudens' brother, Louis, sculpted out of unpolished Sienna marble the two regal lions guarding the Library's interior main staircase.

Like the Renaissance palace after which it is modeled, the Library is built around a central courtyard, framed on three sides by an arched loggia and landscaped with greenery and a rectangular pool.

William Lloyd Garrison Statue (12)

Location: Commonwealth Avenue mall, between Dartmouth and Exeter Streets. Nearest T Stop: Copley.

Date: 1886. Material: Bronze statue, granite pedestal. Artist: Olin Levi Warner (1844–1896).



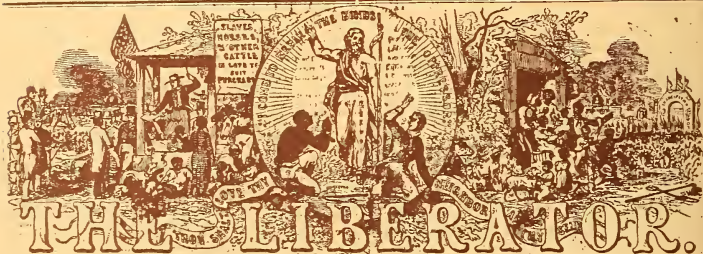
“My Country is the World—My Countrymen are All Mankind.” Such sentiments as these made William Lloyd Garrison’s moving anti-slavery speeches a source of great inspiration and even greater controversy. In fact, they almost got him lynched by a hostile mob in 1835.

Garrison lived from 1805 until 1879. As editor of “The Liberator” and one of the nation’s leading abolitionists, he spoke out for human rights at the Park Street Church, the African Meeting House on the north slope of Beacon Hill, and

at the Charles Street Meeting House. The first session of the New England Anti-Slavery Society was held in Boston, with Garrison as its leader.

Olin Levi Warner, the Connecticut-born sculptor who studied in Paris and established his studio in New York City, pictured Garrison as he might have appeared seated in his study or on a platform awaiting his turn at the podium. This statue was erected by popular subscription from the citizens of Boston.

Detail from the front page of “The Liberator,” Friday, June 8, 1860.



Domingo Faustino Sarmiento Statue (13)

Location: Commonwealth Avenue mall, between Hereford and Gloucester Streets. Nearest T Stop: Auditorium.

"...my head is the most powerful part of my body..."

Domingo Sarmiento in letter of August 6, 1865 to Aurelia Velez.

It took Domingo Sarmiento sixty years to find a home in Boston. In 1913 the government of Argentina first proposed to the city that their country would present a monument honoring the South American statesman and educator who was born in 1811 and died in 1888. Sarmiento, a writer, legislator, diplomat and President of his country, was an admirer of Boston educator Horace Mann and his wife, Mary Peabody Mann. In the 1860s he served as Minister to the United States and his Argentine Embassy became a clearing house for



Date: 1973. Material: Bronze statue, granite pedestal. Artist: Ivette Compagnon, Argentinean sculptor.

educational projects between the Americas. Sarmiento believed that the Boston school system was a model worthy of emulation.

The monument to Sarmiento became a reality when this modern interpretation of the great Argentinean was shipped to Boston in 1973 and the city received a gift originally offered to Mayor John F. Fitzgerald sixty years earlier.

John Boyle O'Reilly Memorial (14)

Location: The Fenway, at juncture of Boylston Street. Nearest T Stop. Auditorium.

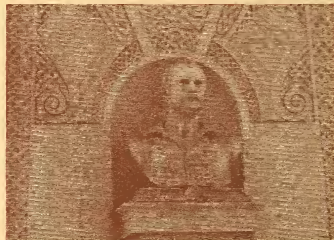


Date: 1896. Material: Bronze statue, granite pedestal. Artist: Daniel Chester French (1850-1931).

By the time he reached the United States in 1869, John Boyle O'Reilly (1844-1890) had already achieved an enormous reputation as a poet, patriot and adventurer. Born in Drogheda, Ireland, where St. Patrick landed and resisted the Druids, O'Reilly participated in the Fenian movement against British rule of Ireland; his activities caused him to be banished by the government to West Australia. After many colorful adventures, he came to America and became editor of "The Pilot," the nation's oldest Catholic

*"Here, on this rock, and
on this sterile soil,
Began the kingdom not
of kings, but men.
Began the making of the
world again."*

The Pilgrim Fathers by John Boyle O'Reilly



newspaper, in 1876. O'Reilly's leadership in Boston's intellectual community was evidenced by the strength of his influence on Beacon Hill and at Harvard University.

Daniel Chester French created a double design for this monument. A bust of O'Reilly, in bronze, is set against a stone relief of Celtic design on one side of the structure. On the other side, a bronze allegorical figure of Erin is flanked by figures representing her sons, Courage and Poetry. These symbolic images stand out against a backdrop of Celtic motifs.

Japanese Temple Bell (15)

Location: The Fenway, across from the Museum of Fine Arts. Nearest T Stop: Museum (on Arborway branch of the Green Line).

This 17th Century Japanese temple bell's presence on the Fenway may seem strange, but the story of how it got here is even stranger. During World War II, the Japanese War Ministry ordered a survey of all metal goods in Japan, including temple bells. In 1940, the bell was 'contributed' to the war effort but somehow wound up on a scrap heap in Yokosuku. Sailors from the *U.S.S. Boston* found the bell there, brought it to the United States, and presented it to the city of Boston in 1945.



Date: 1675. Material: Bronze. Artist: Cast under the supervision of Suzuki Magoemon.

Years later, with the passions of war somewhat cooled, a group of concerned Bostonians questioned the legitimacy of the bell's presence on American soil. In 1953, the matter was settled quite amicably when Japan officially presented the bell to Boston as a symbol of the attainment of peace in the world. Representatives of the temple in Japan believed that the bell had found a suitable home in a park where children played—since the bell was dedicated to Bishamon, a Buddhist god of children and good luck.

The inscription notes that Priest Koyu states "that the bell was dedicated to the Bishamondo at Sendai by Priests Yusho and Sonsai in 1675."

A short distance from the Bell is the Kelleher Rose Garden, an All American Award Selections Rose Garden, where more than two thousand rose bushes are maintained by the Boston Parks and Recreation Department.



Poet to Patriot



Robert Burns Statue (16)

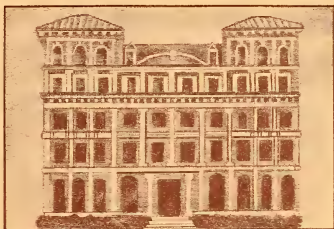
Location: Winthrop Square, junction of Otis & Devonshire Streets. Nearest T Stop: Washington.



Date: 1917. Material: Bronze statue, granite pedestal. Artist: Henry Hudson Kitson (1865–1947).

When Robert Burns wrote his famous line “The best laid plans of mice and men gang aft a-gley,” he might have been predicting the fate of his memorial in Boston.

The monument, Burns and his collie dog out for a walk, was originally planned as part of the Boylston Street Mall at the Public Garden. Political and artistic arguments arose, and the Burns Memorial Association which had held a competition to design the statue,



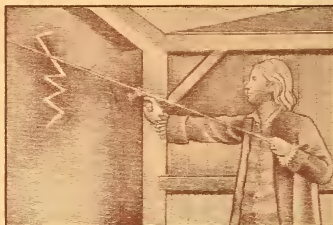
This structure was considered one of the finest “commercial palaces” erected after the fire of 1872.

selected three different locations for the monument before a final choice was made in 1919. Burns rested in the Fenway for over fifty years until his move to Winthrop Square where the poet and his companion provide a bucolic contrast to the monumental French Second Empire building with details which anticipate the Neo Grec period. The statue has stayed put since 1975.

Sculptor Henry Hudson Kitson’s better known work is the *Minuteman* at Lexington Green. Although Kitson won the design competition for the Burns statue in 1910, the contract for the memorial was not written until 1912. Contemporary newspaper accounts indicate the work was not cast into bronze until 1917 and was unveiled by Governor Calvin Coolidge on New Year’s Day, 1920.

Benjamin Franklin Statue & Bas Reliefs/ Josiah Quincy Statue ⑰

Location: 45 School Street (Old City Hall). Nearest T Stops: Government Center, State Street.



Benjamin Franklin

Date: 1856 Material: Bronze statue and bas reliefs, granite pedestal

Artists: Statue/Richard Saltonstall Greenough (1819–1904); Bas reliefs/Richard S. Greenough and Thomas Ball (1819–1911).

Josiah Quincy

Date: 1878 Material: Bronze statue, granite pedestal. Artist: Thomas Ball (1819–1911).



The juxtaposition of these two statues gives us a chance to examine the work of an artist—Thomas Ball—from his first commission (two bas reliefs on the Franklin statue) to a full length figure cast more than twenty years later. Did Ball improve with time? Judge for yourself.

The Franklin statue itself is the work of Richard Saltonstall Greenough, but most people focus attention on the four bas reliefs by Greenough and Thomas Ball. Perhaps this is because the smaller scenes from

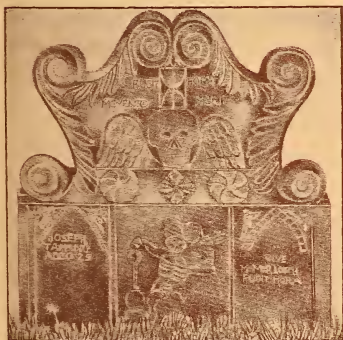
Franklin's life offer a refreshingly intimate look at special moments in his personal history.

Although Franklin was born here in Boston, his impact was greater on the city of Philadelphia, where he spent most of his life. Josiah Quincy, however, served five terms as Mayor of Boston and was one of the prime instigators of the building of the massive granite markets now known collectively as Faneuil Hall Marketplace. The central building soon became known as Quincy Market.

Joseph Tapping's Gravestone, King's Chapel Burial Ground (18)

Location: Immediately inside entrance to King's Chapel Burial Ground, on Tremont Street at corner of School Street. Nearest T Stops: Park Street, Government Center.

Joseph Tapping was twenty-five years old when he died. His grave is marked with an especially fine example of early American funerary art, a gravestone carved with symbols representing the Angel of Death snuffing out the light of a candle, the flickering of a brief human life.



You can see Joseph Tapping's gravestone just to the right of the entrance to the burying ground in the first row of gravestones. The graveyard

itself began with the birth of Boston, and for thirty years was the town's only burial ground. One of the passengers from the Mayflower, Mary Chilton, is buried here, and her grave is marked with a typical Puritan stone made of slate quarried locally. Although no graven images were allowed in Puritan meetinghouses, the religion relaxed its restrictions enough in the late 17th century to permit imagery outside the church proper, and stones like Tapping's expressed symbolically what early Bostonians felt about their earthly lives and expected ends.

The graves of many famous Massachusetts citizens can be



found at King's Chapel Burying Ground. Look for four of the Commonwealth's governors, among others.

Samuel Adams Statue/

Location: Dock Square, immediately in front of Faneuil Hall.

Date: 1880. Material: Bronze statue, granite pedestal. Artist: Anne Whitney (1821–1915).



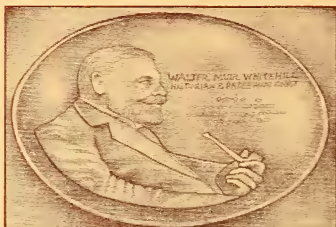
These two artworks are included as one entry because their physical proximity makes them impossible to separate. Walter Muir Whitehill (1905– 1978), author, scholar, and long-time Director of the Boston Athenaeum, considered by many the country's finest private library, personified, for many people, the best of our cultural and intellectual traditions. His work as an historian covered as diverse subjects as maritime history and the Boston Public Library's first hundred years. He is perhaps best known for his popular book, *Boston—A Topographical History*.

Jonathan Phillips, a private

Walter Muir Whitehill Medallion ①9

Location: Base of Adams monument. Nearest T Stops: State Street, Haymarket, Government Center.

Date: 1976. Material: Bronze. Artist: Based on a drawing by Rudolph Ruzicka.



citizen, gave Boston the bronze replica of a marble statue the Commonwealth commissioned Anne Whitney to make as a memorial to Samuel Adams. Sam Adams (1722–1803), the Revolution's foremost propagandist and a signer of the Declaration of Independence, is a very appropriate figure to welcome visitors to Faneuil Hall, "The Cradle of Liberty".

Anne Whitney's sculpture can be seen in the collections of Harvard Law School, Wellesley College, and in the Lief Eriksson Monument on Commonwealth Avenue at Charlesgate East.

Grasshopper Weathervane, Faneuil Hall (20)

Location: Atop Faneuil Hall, at Faneuil Hall Marketplace. Nearest T/Stops: State Street, Haymarket, Government Center.

Date: 1742. Material: Sheet copper with 23k gold gilding. Artist: Deacon Shem Drowne.

Although the grasshopper has traditionally been a symbol of good luck, the weathervane atop Faneuil Hall has often fallen on hard times in its more than two centuries of blowing in the wind.

Created by master tinsmith Shem Drowne in Boston's North End, the grasshopper survived earthquake and fire. Shem and his son, Thomas, repaired the weathervane many times. In 1768, Thomas began a long tradition of inserting "food" for the grasshopper into its stomach—coins, notes and other objects have found their way into the insect's innards for more than two hundred years. Peter Faneuil, the wealthy French Huguenot merchant who built the Hall in 1742, chose the grasshopper symbol as a remembrance of the weathervane atop London's Royal Exchange, of which he had been a member.

Eagle Faneuil Hall, 2nd Floor

Location: Balcony railing, on 2nd floor of Faneuil Hall. Nearest T/Stops: State Street, Haymarket, Government Center.

Date: 1798. Material: Artificial stone. Artist: Attributed to Daniel Raynerd.



This 250-pound eagle used to perch on the parapet of the First United States Branch Bank of Boston, designed by Charles Bulfinch. The brick building was demolished in 1824, and the eagle landed at Faneuil Hall. Daniel Raynerd, Bulfinch's chief ornamental plasterer for the bank building, was probably the designer of the sculpture. The eagle is made of artificial stone and combines lime-putty, pulverized marble, a little white hair and a little white sand to achieve its avian look.

Faneuil Hall was rebuilt by Bulfinch, Boston's most renowned native architect, who

enlarged the original 1742 building to its present size in 1806. The meeting hall over which the eagle presides is still used for spirited, open discussion of the issues which affect the lives of Boston's citizens.

Given to Faneuil Hall by the school children of Boston this clock was manufactured in 1849 by the E. Howard and Davis Company.



Visit the Quincy Market Building for an exhibition of gustatory art.



Oil Painting of Webster's Reply to Hayne

Location: 2nd Floor, Faneuil Hall (The Hall is open from 9 a.m. to 4:30 p.m.). Nearest T Stops: Government Center, State Street, and Haymarket.

What does Faneuil Hall have that Versailles doesn't have? This painting.

Originally commissioned by King Louis Phillippe of France to be hung at Versailles, "Webster's Reply to Hayne" came to Boston after the King was overthrown in the Paris Uprising of 1848 and sent into exile in England. Boston's citizenry received the painting as a gift from anonymous donors.

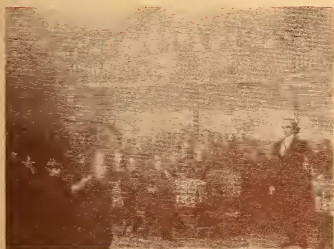
Portraits done from life of over one hundred men and women (major and minor celebrities at the time of the Great Debate) make Healy's work a remarkable one. Many of the people depicted were not actually present at the event, but the artist represented them anyway. John Quincy Adams, Harrison Gray Otis, Lewis Cass, and Edward Everett are among those who were there.

The Debate arose in the U.S. Senate in 1829. Daniel Webster, Senator from Massachusetts,

and Robert Young Hayne, Senator from South Carolina, debated the highly controversial issue of "Nullification".

Healy's portrait of Hayne was done after the Senator's death from a description provided by Hayne's widow and a sitting by the Senator's son. This imposing canvas is 16' by 30'.

Date: 1851. Material: Oil on canvas. Artist: George Peter Alexander Healy (1813-1894).



Also found in the Hall is a large portrait of this Boston benefactor, Peter Faneuil.



James Michael Curley Memorial (21)

Location: Curley Memorial Park, intersection of Congress and North Streets Nearest T Stops: Haymarket, Government Center, State Street.



Date: 1980. Material: Bronze. Artist: Lloyd Lillie (1932-).

Boston's legendary Mayor, James Michael Curley, (1874-1958) was "larger than life" for his fiercely loyal constituents. It's only fitting that it took two statues to immortalize him.

The winner of a regional competition, Lloyd Lillie's design for the Curley Memorial

expressed what he felt were two distinct images of the Mayor: the standing figure is the Curley known to politicians, officials, and businessmen—willing to do whatever he felt necessary to achieve his goals; the seated figure is the Curley known by his constituents and supporters—Curley of the “sympathetic ear and an open wallet.”

A charismatic campaigner, Curley led an entourage that included “Up-Up” Kelly whose job was to raise a crowd to its feet before the Mayor’s dramatic entrance. His flamboyant style and perfecting of the political patronage system added up to a questionable na-

tional reputation. But as Mayor of Boston at four key periods from 1914 to post-World War II his impact on the quality of life for Boston’s working classes was unparalleled.

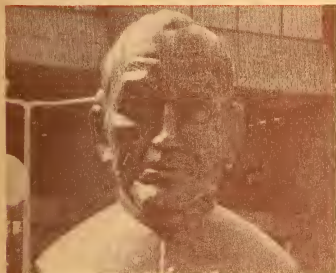
Funding for the Memorial was provided by the generous legacy of Edward Ingersoll Browne, a prominent Boston attorney, who directed that the annual income from his bequest was to be used for the “erection of statues, monuments and fountains and for the ornament of (Boston’s) streets, ways, squares and parks in such a manner as will promote the pleasure, comfort, education, patriotism and good taste of its citizens.”



Cardinal Cushing Memorial (22)

Location: Cardinal Cushing Memorial Park, Cambridge and New Chardon Streets. Nearest T Stop: Government Center.

Date: 1981 Material: Bronze bust, granite base. Artist: James Rosati (1912-).



He was born in South Boston, the son of Irish immigrants, and he said his only choice was whether to be a priest or politician. Richard James Cushing chose the role of churchman but he demonstrated the skills of a consummate politician in his activities as master fund raiser and builder, untiring supporter of the foreign missions, dedicated ecumenist, and conscientious pastor to all who needed him. "Cushing of Boston" was known and admired from the councils of Vatican II to the most remote missions of South America.

Chosen in 1958 by Pope John XXIII to be a prince of the Catholic Church, the new Cardinal's first request of the Pope was that he be allowed to lay down his new scarlet robes and become a missionary in Latin America. But he was to return to Boston where his ability to raise funds, whether for a new clothesline for a convent or a new hospital for a community, was legendary. He once wryly acknowledged that his unofficial slogan was "We will take up a collection."

Given to the City by the Archdiocese of Boston this portrait bust is the work of James Rosati. In the sculpture Mr. Rosati has chosen to emphasize the strong shoulders, penetrating eyes and firm jaw of his subject. Through his interpretation of these features the artist has tried to show the strength, vision and determination of the Cardinal and to reveal in the suggestion of a smile his love of people and desire to serve them.

"... he would have men dissolve dissension in the cenacle of the human heart."

Citation accompanying honorary degree awarded Cardinal Cushing by Brandeis University, 1964.

Asaroton 1976 (Unswept Floor) (23)

Location: Blackstone Street, at the corner of Hanover Street, Haymarket. Nearest T Stop: Haymarket.



Look down. You're standing on a work of art.

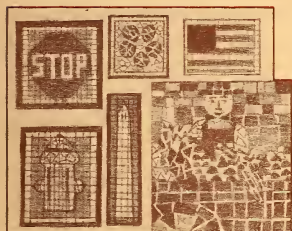
Date: 1976. Material: Bronze, set in concrete. Artist: Mags Harries.

In 1976, one hundred artists competed for commissions from *Boston 200*, the agency in charge of the city's Bicentennial celebration. The site chosen by Mags Harries on Blackstone Street was an unexpected one—smack in the midst of Haymarket's hustle and confusion—but her idea was so original and captivating that *Boston 200* just couldn't resist. The artist chose the title, *Asaroton*, to refer to a Greco-Roman floor mosaic technique dating back to around 200 B.C.

Over a street surface 55½' long, 10' wide and 9" deep, Ms. Harries embedded bronzes cast from fish and flowers, gloves and garbage, newspaper pages, squashed strawberries and crushed corn cobs. The result is a work of art that is burnished by sneakered feet, transformed by time and simply a pleasure to find beneath you—art where one least expects it.

Mosaic Tiles, Haymarket— North End Underpass (24)

*Location: Underpass between
Haymarket and the North End.
Nearest T Stop: Haymarket.*



*Date: 1975. Material: Ceramic tile.
Artists: School children from the
North End.*

In the summer of 1975, the Christopher Columbus Community Center in Boston's North End sponsored an art program for local children. Kids competed for the honor of designing mosaics that would transform a dreary underpass between their neighborhood and Haymarket, the produce and meat market area, into a lively and art-filled thoroughfare.

From the group of paintings submitted as plans for the mosaics, the winning designs were chosen and the children began



*An evening visit to Salem and
Parmenter Streets in the North End
reveals private but public art.*

to make and glaze thousands of *tesserae* (pieces of ceramic tile that make up a mosaic). The kids were responsible not only for the fabrication of the art work but for its installation as well. Now, when you cross over from Government Center to the North End, the transition is a much more cheerful one and a spark of human creativity lights up what used to be an automotive no-man's land.

Paul Revere Mall Equestrian Statue, 14 Bronze Tablets (25)

Location: Hanover Street between Tileston and Charter Streets, North End. Nearest T Stop: Haymarket.



*Dates: Statue-1940, Tablets-1946.
Material: Bronze statue, granite pedestal, bronze tablets. Artists: Statue/Cyrus E. Dallin (1861-1944); Tablets/Designed and landscaped by Arthur A. Shurcliff, in consultation with Henry R. Shepley, Mark A. DeWolfe Howe and Robert S. Chase. Cast in bronze by T.F. McGann & Sons.*

Cyrus Dallin was a perfectionist. He modelled the equestrian statue of Paul Revere in 1883; seven years later, he finished the cast for the bronze that has become an integral part of Boston's North End.

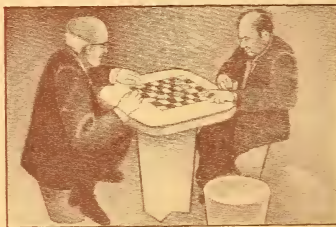
The Utah-born sculptor was the son of pioneers. His one

room schoolhouse education included no formal training in art, but local sponsors recognized his talent while he worked at his father's silver mine. Dallin was sent to Boston to study sculpture, and although he continued his studies in Paris, many of his most famous commissions came from this city. Indian subjects (his "Appeal to the Great Spirit" stands at the Huntington Avenue entrance of the Boston Museum of Fine Arts) became one of Dallin's specialties.

The fourteen bronze tablets placed on the brick walls surrounding the plaza commemorate the people, places and events of the North End throughout history, and honor local veterans of war.

A popular gathering place for residents of the North End, the Paul Revere Mall is also known as the *Prado*.

Serious and skillful game players are found in the Prado.



This project is supported by a grant from the National Endowment for the Arts in Washington, D.C., a Federal agency.

Restoration of The Shaw/54th Regiment Memorial ②, Three Small Fountains in the Public Garden ⑥, The Ether Monument ⑧, and The George Robert White Memorial ⑨ was made possible through the efforts and support of the Friends of the Public Garden, a private non-profit group of citizens which works with the Boston Parks and Recreation Department seeking to protect and enhance both the Public Garden and the Boston Common.

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